

GO BLOW YOUR OWN!

CONTEMPORARY MUSIC
FOR TRUMPET

MUSIQUE CONTEMPORAINE
POUR TROMPETTE

ZEITGENÖSSISCHE
MUSIK FÜR TROMPETE

Works by • Oeuvres de • Werke von
Carol Barratt • HK Gruber
Robin Holloway • David Horne
Karl Jenkins • Jonathan Lloyd
Peter Maxwell Davies • Lloyd Moore
Ned Rorem • Kurt Schwertsik

BOOSEY & HAWKES

in collaboration with



International
Trumpet Guild®



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London · New York · Berlin · Sydney

PREFACE

The genesis of this album lies in the kindred spirits of four trumpet players who met one lunchtime in summer 1996 by the idyllic shores of Lake Placid, New York. Joyce Davis was President of the International Trumpet Guild (ITG); Kim Dunnick, the president-elect; Ed Carroll, our host, was director of the Lake Placid Institute Trumpet Seminar; I was the new chairman of the ITG commissions committee. As ospreys flapped lazily over the still water, our imaginations took wing and we conceived a series of compositions of a lyrical nature by contemporary composers. The resultant compositions in this album are the fruits of the unflinching support of the ITG presidents and governing boards since the inception of the project. The pieces demonstrate the rich diversity of composers writing today and their differing attitudes towards the complex voice of the trumpet. A wide range of skills is intentionally covered; the less experienced player will find much that is within grasp, yet there is much to challenge the virtuoso. The album is not totally dependent on keyboard accompaniment; two pieces are for trumpet alone and three for trumpet duet. We hope that these works will enrich the repertoire of our favourite instrument, reach out to yet more kindred spirits throughout the world, encourage new writing, and, above all, help keep the trumpet at the forefront of musical life.

John Wallace

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for Tony, Gareth and Ian Small, 'Trumpets Three'

SALM O DEWI SANT

for trumpet in B \flat and piano

KARL JENKINS
(b. 1944)

Dolente $\text{♩} = 55$

mp

9

mf

p

mp

15

3

7

19

mf

23

3

3

3

mp

mf

31

3

3

con sord.

1

p

38

3

3

43

1

senza sord.

mf

p

mp

49

3

54

5

mf

mp

rall.

CANTILENA

for trumpet in C and piano

CAROL BARRATT
(b. 1945)

Andante ♩ = 96

5

mp

9

mf

13

3

mf

p

17

21

mp

5

24

3

mf

27

5

3

3

30

mp

mf

5

5

33 *rit.* *a tempo*

f

p

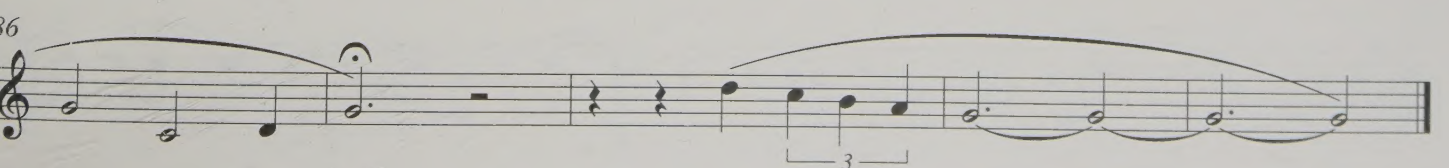
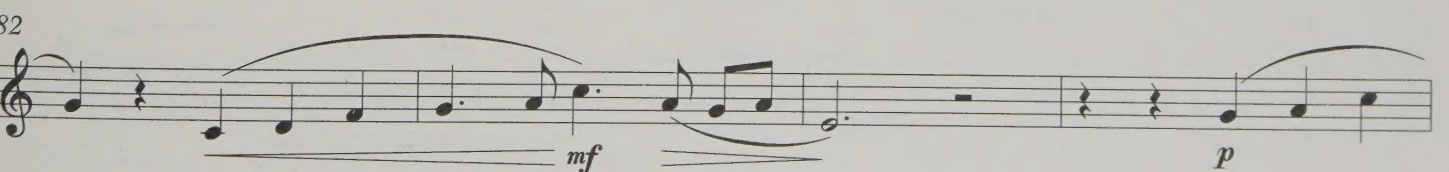
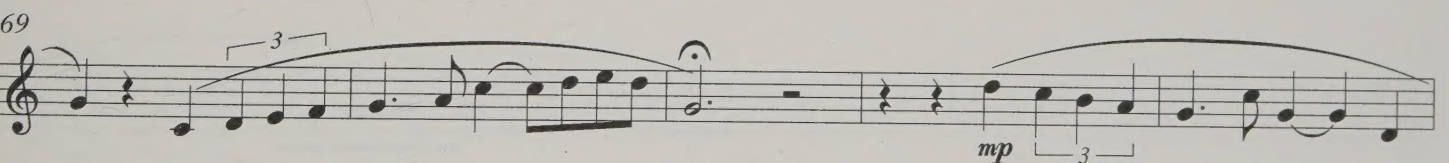
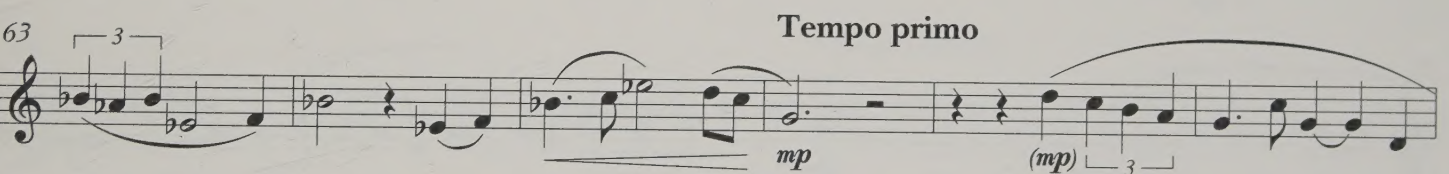
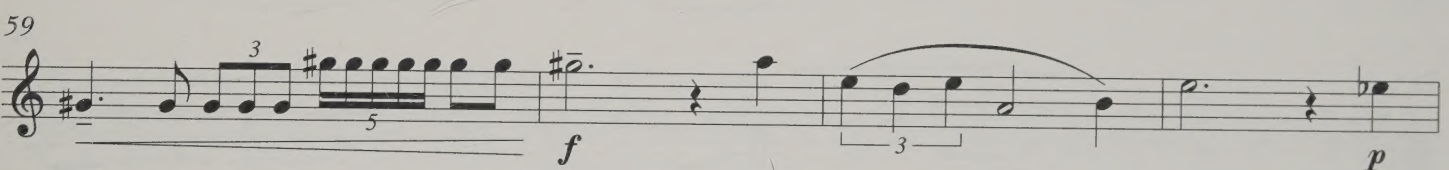
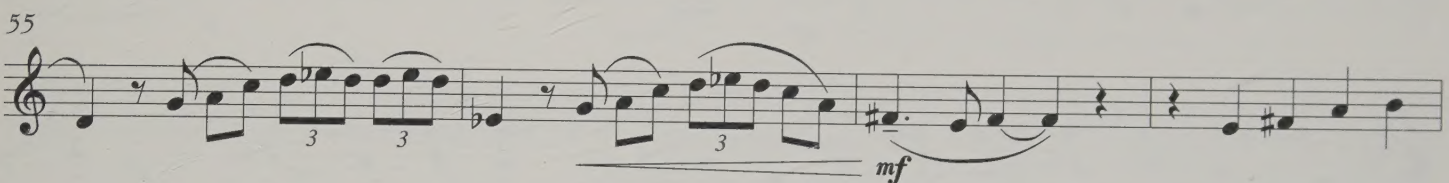
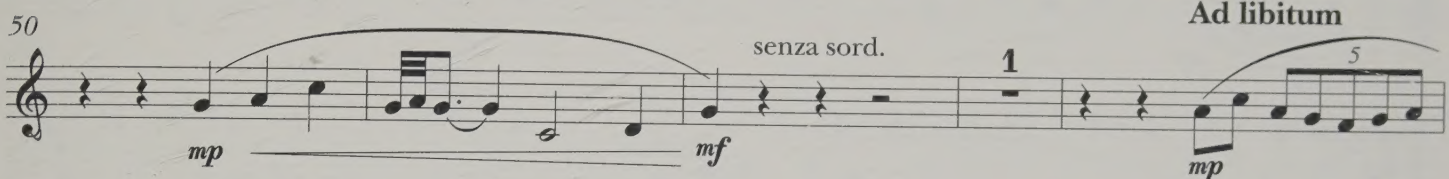
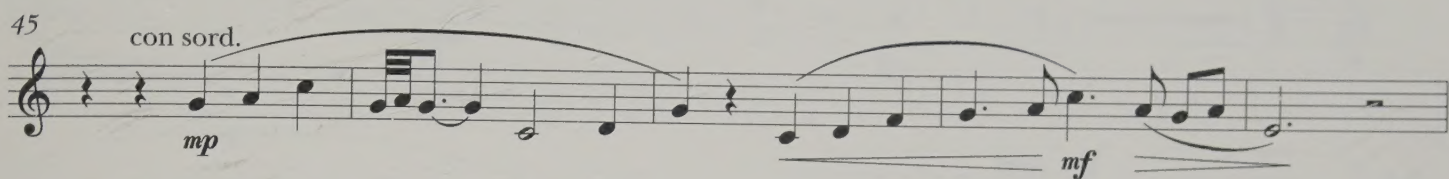
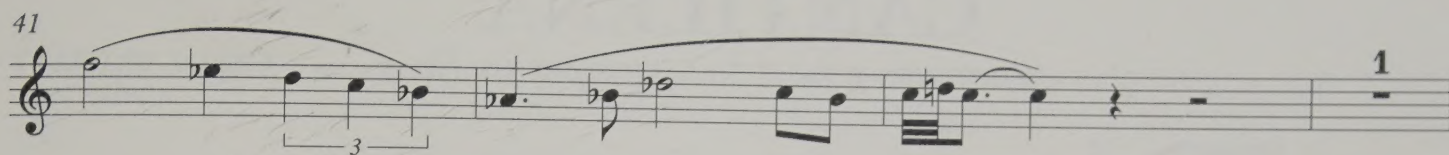
mp

3

37

mf

f



CANTILENA

alternative part for trumpet in B \flat

CAROL BARRATT
(b. 1945)

Andante ♩ = 96

5

mp

9

mf

13

3

mf

p

17

21

mp

5

5

24

3

3

mf

3

3

27

3

3

5

3

30

mp

mf

5

5

33

rit.

f

p

mp

3

37

mf

f

CRIES AND WHISPERS

for trumpet in C and piano

NED ROREM

(b. 1923)

Free and spacious ♩ = c. 126

ff

4

8 **Starting slower, getting faster**

mf

10 **rit.**

f **ff** **fff**

13 **accel. poco a poco**

p **cresc. poco a poco** **mp**

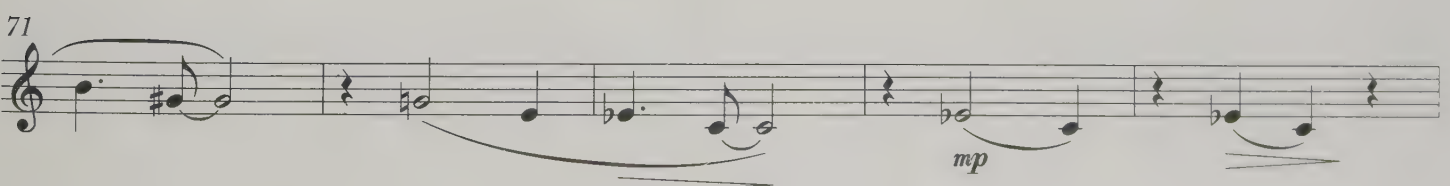
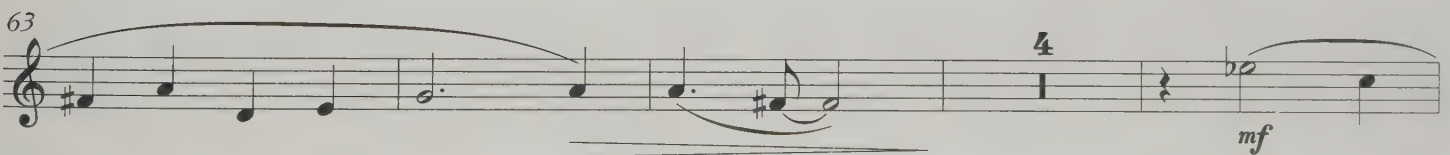
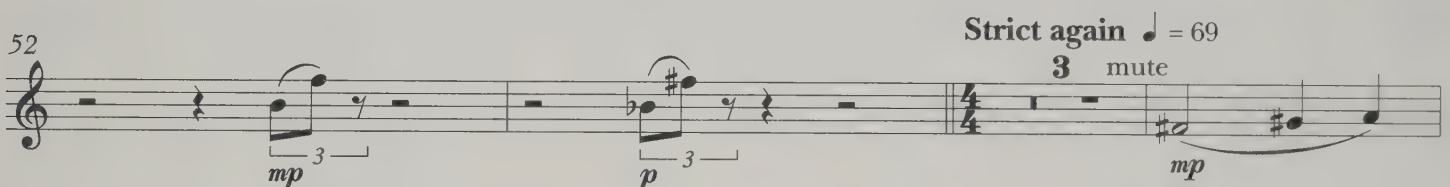
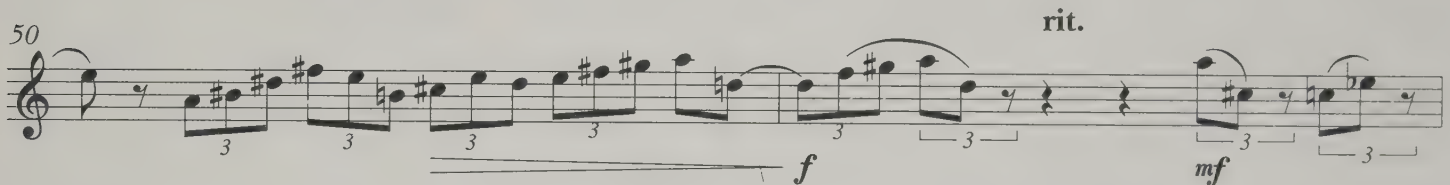
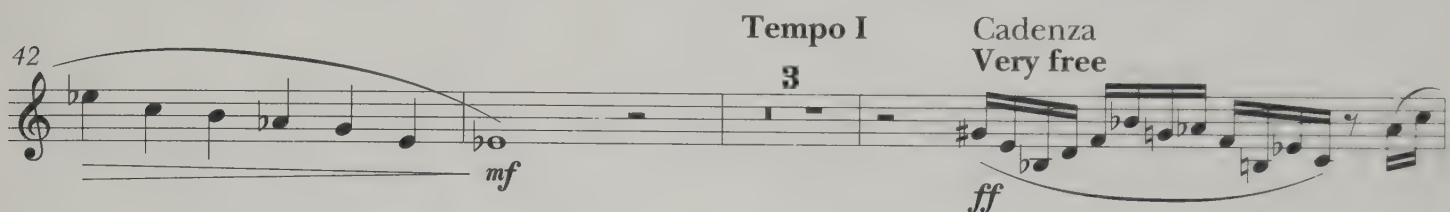
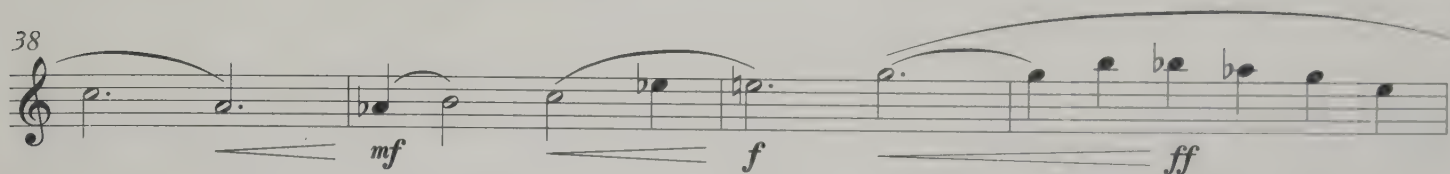
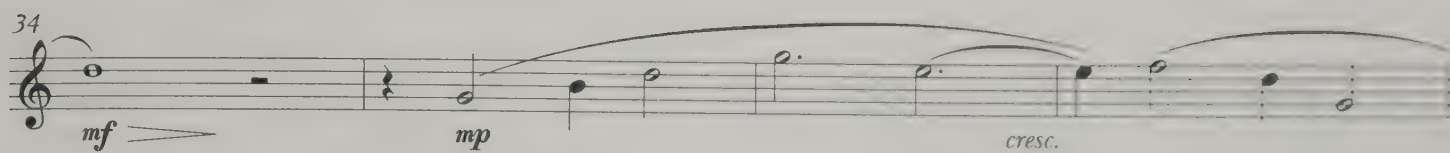
15 **mf** **f**

17 **rall.** **fff** **dim. molto**

21 **mp** **pp** **mp espr.**

26 **mf**

30 **f**



ELEGY

for trumpet in C and piano

DAVID HORNE

(b. 1970)

Calm, noble but intense ♩ = c. 52-60

1

p *mp* *p* 3

5

p 3 *mp* *p* 3 3

8

1 *mp* 3 *p* 3 2

14 *like a sigh*

p *mp* *p* *mp* *p* *mp* *mf* *dolce* 3

18

1 *p* *pp* *dolcissimo* 3 *pp* *p* *p* 3

23

p *p* *mp* 1 *pp* *p* 5

27

p 5 3 *mf* *p* *mp* *mf* *f* 3

31

f *mp* *f* *mp* *f* *mp* *f*

34

f 3 *mf* *f* *f* 3

38 *f* 3 *mp* insert straight mute 3 (muted) *pp*

45 2 (muted) *p* *pp* *pp* *p dolce* *mp* *p* *mp* *p* 1

52 (muted) *p* *mp* 3 *p* *p* *mp* *p*

56 *p* *mp dolce* *pp* 1

60 *p* 3 *pp* remove mute 3 *pp* *mp*

67 1 *pp* *p* *mp* *mf* 3

72 *f* *p* *f* *ffz*

76 1 *p lontano poss.* *pp* 3

80 3 *pp* *ppp poss.*

LAMENTO RITORNANDO

for solo trumpet in C

LLOYD MOORE
(b.1966)

Lento molto ♩ = 44, sempre liberamente, quasi improvvisando

p *ppp* *p* *mp* *ppp* *meno p* *poco f*
espr. e lamentoso sempre

Poco più mosso **poco accel.** ♩ = 52 **rit.** **Tempo I**

mf *p* *f* *p*

p *pp* *ppp*

♩ = 52

poco più f *mf*

mf *poco f*

quasi 3/4 **quasi animando** ♩ = 60

p *esitando* *mp deciso* *mf* *f*

rilassante **al** **Tempo I**

mp *p* *pp* *poco f*

Poco più mosso ♩ = 60

ppp *mf* *f*

p *pp* *mf* *f* *sfz*

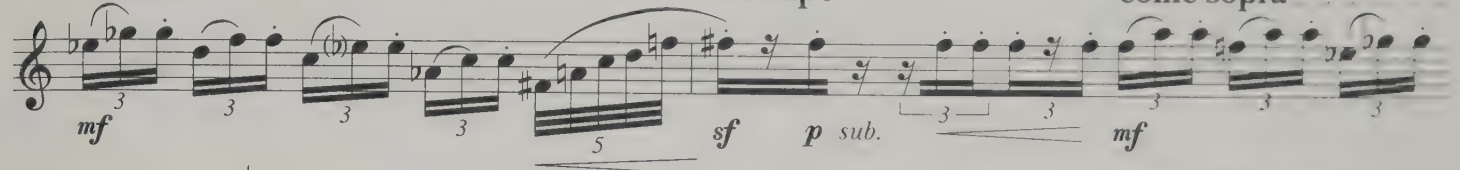
Note: This piece is meant to be played with relative freedom, hence the absence of time signatures and bar-lines for long periods. Accidentals apply throughout the bar where given — otherwise, when there are no bar-lines, accidentals are valid for a whole line (cautionary accidentals should not imply a relaxation of this rule).



affrettando ——— $\text{♩} = 66$

a tempo

come sopra

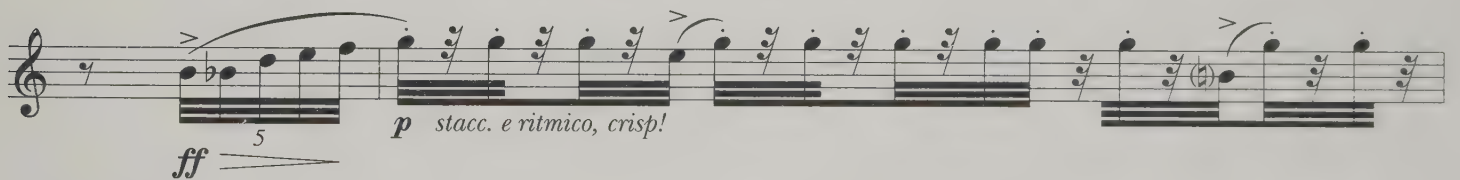
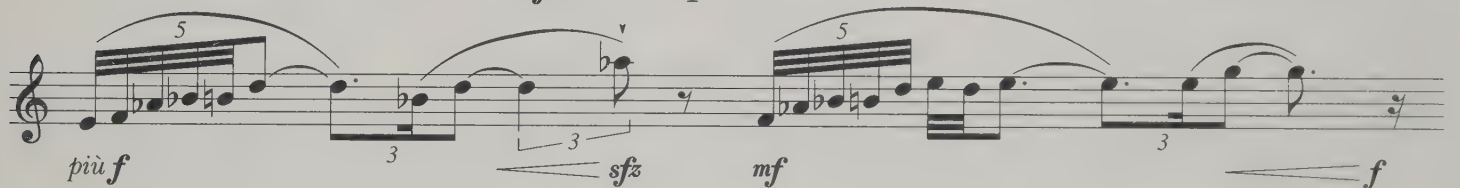
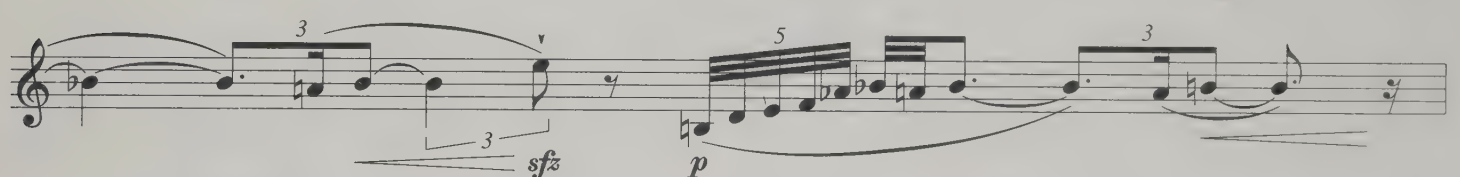


———— $\text{♩} = 66$

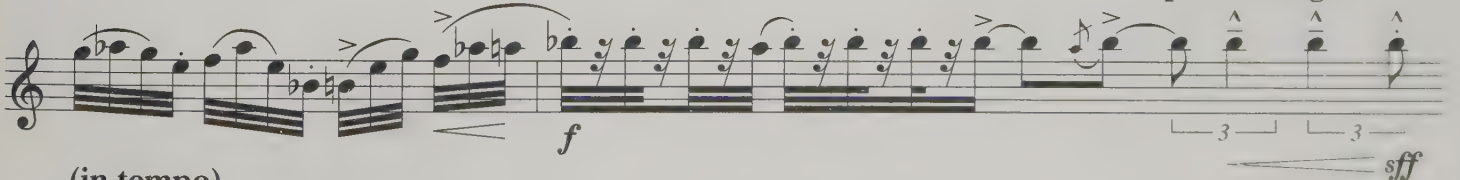
Tempo I subito



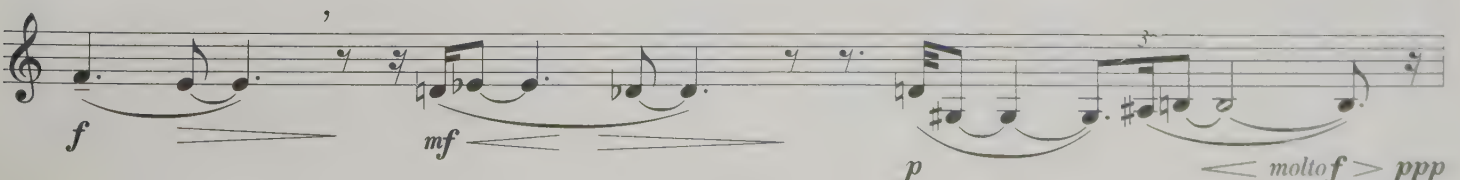
Con moto $\text{♩} = 66$



poco allarg.



(in tempo)



$\text{♩} = \text{♩ del prec. (♩ = 88)}$
 p *ma marc. e distinto (molto stacc.)*
 mf tenuto
 mp (come sopra)
 f sim.
 f brillante
 più f
 Avanti!
 ff
 fff
 Precipitato - - - Subito molto lento (Tempo I)
 Pesante, sostenuto
 (fff) con bravura
 $fffz - fff$
 ff
 f
 p
 vibr.
 cresc. - - -
 molto f , espr.
 p
 poco rallentando al fine
 pp
 f
 pp
 ppp dolce
 legatiss.

SERENADE

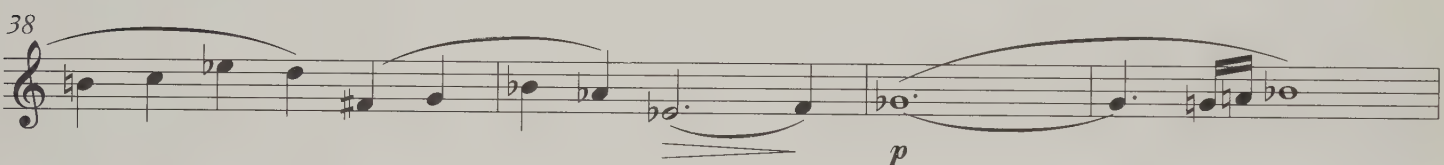
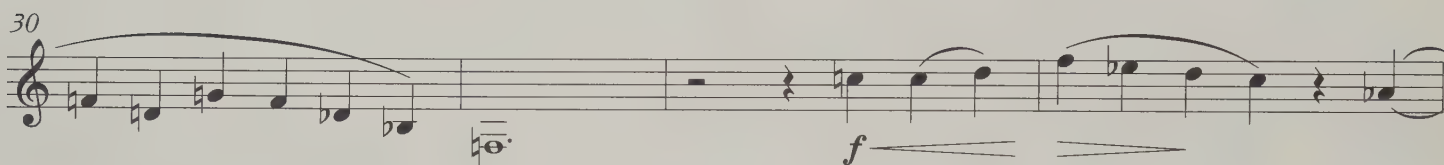
for trumpet in C and piano

13

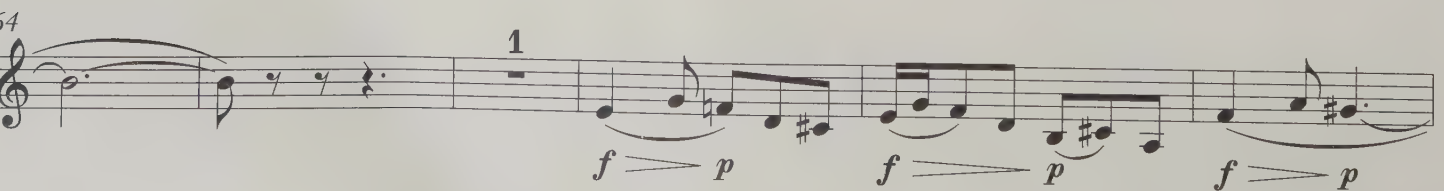
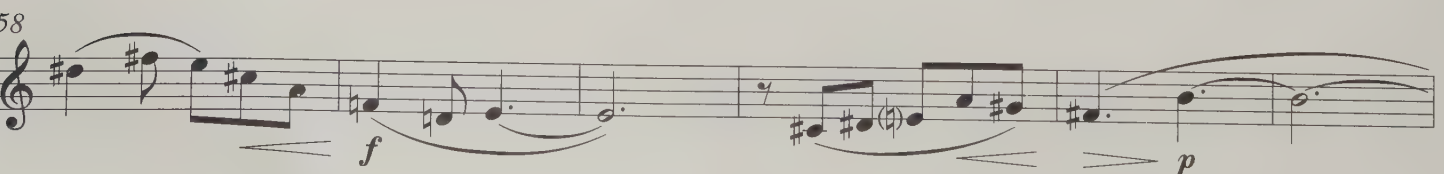
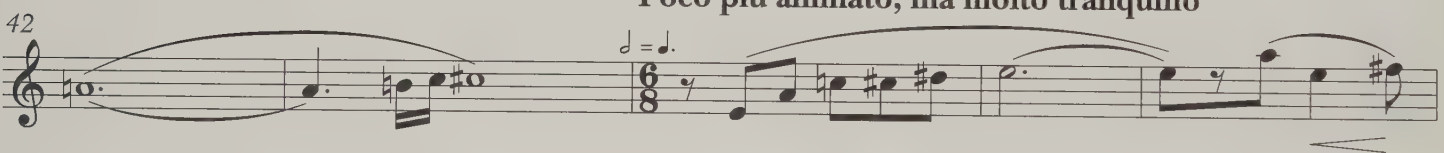
KURT SCHWERTSIK
(b. 1935)

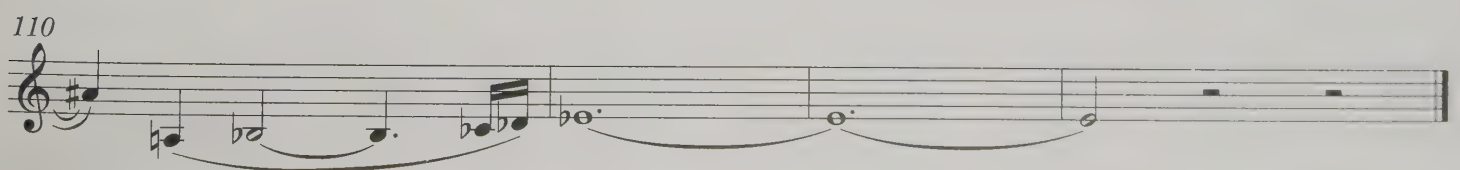
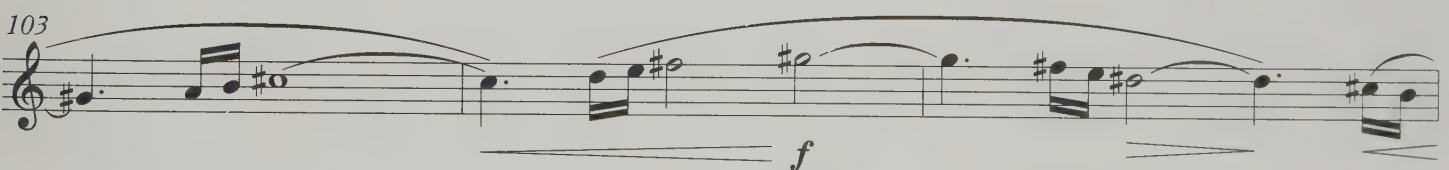
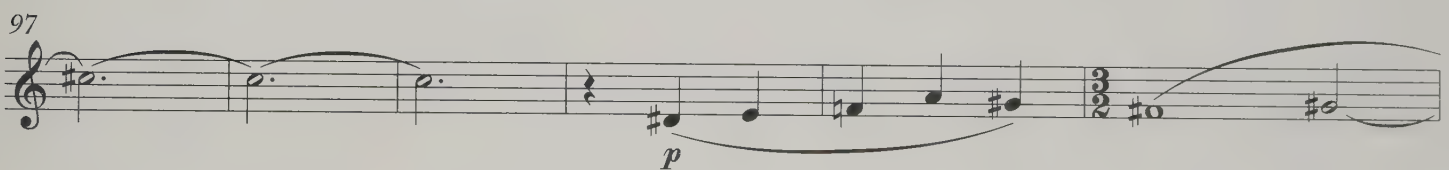
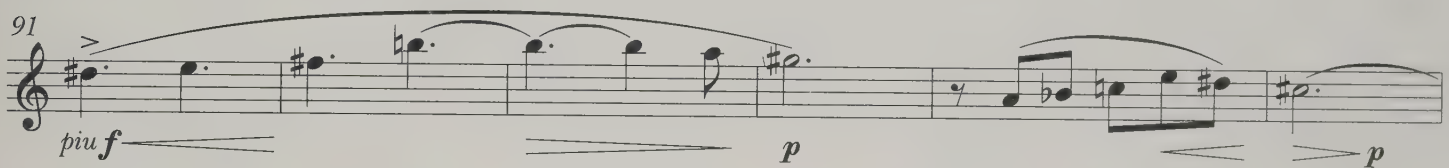
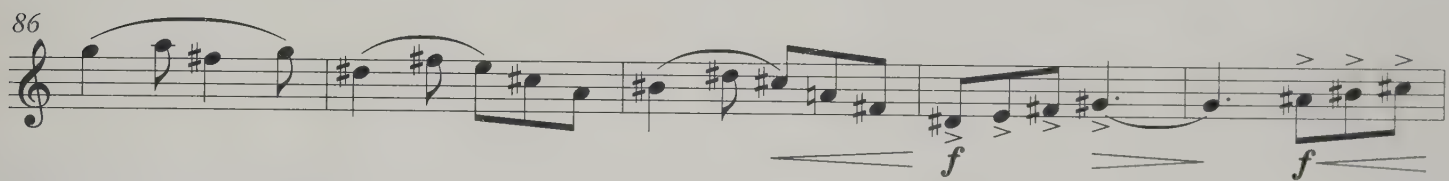
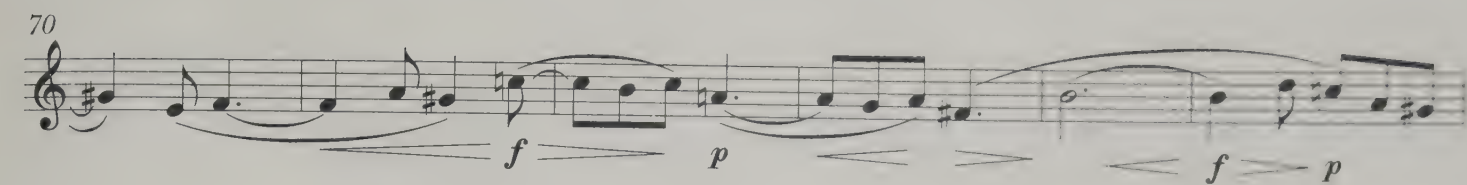
Maestoso

The musical score is written for a trumpet in C and piano. It consists of 24 measures, organized into 8 staves of 3 measures each. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked **Maestoso**. The score begins with a **f cantabile** marking. The melody is characterized by long, flowing lines with many slurs and ties. Dynamic markings include **f**, **p**, and **più f**. Measure numbers 3, 6, 9, 12, 15, 18, 21, and 24 are placed at the start of their respective staves. The final measure (24) ends with a first ending bracket and a repeat sign.



Poco più animato, ma molto tranquillo







EXPOSED THROAT*

for solo trumpet in C

HK GRUBER
(b. 1943)

Slower (*c.*  = )
quasi Lentamente

Andante con moto ♩ = c.76+-80+

Always let rich overtone formations develop

(♩ = c.101+-106+)

(if slower, then tempi always in relation to each other)

(if slower) then tempi always in relation to each other) formations develop

Sung

Played

1st slide out open

ff

p sub.

ord.

ff sub.

p sub.

ff sub.

mf sub.

pp sub.

pp

Tempo I ($\text{♩} = \text{♩.}$) [1]
($\text{♩} = c.76+80+$)

ff

pp

ff

3 → = 3rd slide extended

ff

p sub.

ff

pp

ff

[2]

p sub.

ff

p

pp sim.

ff

pp

ffsfz sub.

pp

tpo. pesante

a tempo

ord.

ffsfz sub.

p

f sfz

pp

f

pp

ten.

ffsfz

* A reflection on a series of oil-on-canvas paintings (1998) by Claes Eklundh.

→ =intonation slide realized through alternative fingerings.

It might be advisable to use an appropriate sounding-board for the footsteps after fig. [27], or to stand on a sounding-board for the whole piece.

h.o.b.=hand over bell. Passim Clear Tone mute.

† Fingerings are suggestions only and will vary between players, between makes of trumpet, and on whether the player is fresh or tired.

Slower (c.♩. = ♩)
quasi Lentamente

(♩ = c.101+–106+)

Tempo I (♩ = ♩, ♩ = c.76+–80+)

(VI-)†

pp < *ff* *ord.* *p* *sub.* *mf* *sub.* *p* *ppp*

3

ff *sub.* *sfz* *p* > *pp* *ff* *sub.* *p* *sub.* *ff* *pp* *mf* *sub.*

4

pp *ff* *pp* *ff* *sub.* *pp*

5

sfz *ppp* *ff* *sfz* > *mf* *ff* *sub.* *sfz* *sfz* *sfz*

(-DE)

pp *ff* *sub.* *p* *ff*

Tempo I

6 Slower (c.♩. = ♩) quasi lentamente (♩ = c.101+–106+)

(♩ = ♩, ♩ = c. 76+–80+)

pochissimo allarg.

pp < *p* *pp* < *p* *pp* < *f* *pp* < *mf* *f* *sub.* *ppp*

† The VI-DEs are inserted as an intermediate step for student performance. The ideal is to perform the work in its entirety. The VI-DEs may also be employed when the piece is performed as an encore.

7

a tempo

1st slide on



8

2nd slide out



Slower

(c.♩. = ♩ quasi lentamente)

(♩ = c. 101+–106+)



(VI-)

Tempo I (♩ = ♩.)

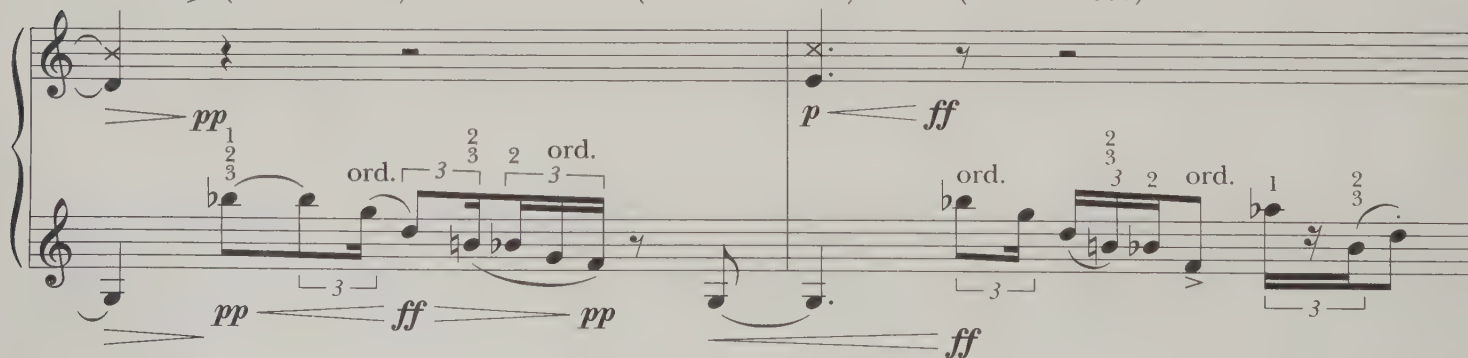
(♩ = c. 76+–80+)

Slower (♩ = ♩.)

(♩ = c. 101+–106+)

Tempo I (♩ = ♩.)

(♩ = c. 76+–80+)



9



Slower (♩. = ♩.)

Tempo I (♩. = ♩.)

(♩. = c.101+–106+)

(♩. = c.76+–80+)

Musical score for measures 10 and 11. Measure 10 is in 3/4 time with a (3.2.2) pattern. Measure 11 is in 3/4 time with a (3.2.2.2) pattern. The score includes piano (p), mezzo-forte (mf), piano-piano (pp), fortissimo (ff), and sforzando (sfz) dynamics. It features various articulations like accents, slurs, and fingerings. Measure 10 includes a 'port.' marking. Measure 11 includes a '2nd slide on' marking.

Slower (♩. = ♩.)
quasi lentamente

Tempo I (♩. = ♩.)

(♩. = c.101+–106+)

(2.2.3)

12

(2.3.3)

Musical score for measure 12. Measure 12 is in 3/4 time with a (2.3.3) pattern. The score includes piano (p), mezzo-forte (mf), piano-piano (pp), fortissimo (ff), and sforzando (sfz) dynamics. It features various articulations like accents, slurs, and fingerings. Measure 12 includes a '2nd slide on' marking.

(2.3) ord. p ff sfz pp f sub. ff p

(2.2.2.3) p mf sfz p pp ff sfz pp

(2.2.3) f ff sfz ppp pp

(3.2.2) p pp f p ff

(-DE) (3.2) pp sub. f sfz ff fff

(3.2.2) pp $\text{p sub.} > \text{pp}$ $\text{p sub.} > \text{pp}$ $\text{p sub.} > \text{pp}$

echo* ord. $\text{p sub.} > \text{pp}$ $\text{p sub.} > \text{pp}$ echo ord. $\text{p sub.} > \text{pp}$ poco espr.

*On trumpets with a third slide water-key the echo effect can be assisted by opening the water-key for echo notes only.

15

Slower (♩. = ♩.)
quasi lentamente
(♩ = c.101+–106+)

Tempo I (♩ = ♩.)
(♩ = c.76+–80+)

p *f* *espr.* *mf* *pp* *f* *p* *f* *pp*

3

slide **16**

sfz *fsfz* *sfz* *pp* *fp* *pp* *ppp* *f sub.* *pp*

Slower
quasi lentamente Tempo I (♩ = ♩.)
(♩ = c.101+–106+) (♩ = c.76+–80+)

allarg. poco a poco

p *mf* *mf* *fsfz* *p* *sfz* *echo* *echo* *ord.* *f* *sfz*

3

mf *mf* *p* *echo* *echo* *echo* *pp* *mf* *p* *pp*

3 3 3 3

17 Moderato (♩ = c.101+106+)

(VI-)

(2.2.3) >ppp (2.3.2) 3 (3.2.2) pp pp ppp ff sub. sfz pp
 (2.3.2) 3 (3.2) 3 (3.3.2) 3 (2.3) 3 h.o.b. +
 ff pp 6:4 3
 (3.2) 3 (3.3.2) 3 (2.3) 3 h.o.b. 6:4 3
 ffsfz pp sfz 6:4 3 ffsfz

19

poco a poco allarg.

(2.2.3) (-DE) (2.3.3) (3.3.2) mf p < mf
 pp sub. 3 ff sfz slide

20 a tempo

(3.2.3) (3.2.3) 3 6 ffsfz pp mf > pp p pp

21

poco a poco h.o.b.

3 3 ten. f pp ffsfz > pp ff sub. pp sub. ffsfz pp ffsfz sfz pp

poco a poco h.o.b.

open f sfz > pp ffsfz pp open

22

poco a poco allarg.

ppp 3 3 p pp ff sfz ten. slide

(VI¹)*

23

a tempo

mf

pp < mf

take Clear Tone mute

fermata only if necessary and as short as possible

pp

mf > p

pp sub.

mf > p

mf > p

pp sub.

mf > pp

slide

24 shake-tr.

ffsfz

pp sub.

ffsfz

p sub.

ff = sfz

shake-tr.

p < mfsfz

p sub.

ffsfz

shake-tr.

(VI²)*

shake-tr.

ffsfz

sfz

25

p

5:4

pp

mf

p

pp sub.

p

mf

9

f

ff = sfz

mf sub.

shake

pp

3

f

p

pp sub.

mf > p

pp sub.

26

shake

ffsfz

pp sub.

sfz

pp

poco allarg.

27

(-DE¹)
Presto

(-DE²)

p

pp

pp

fermata only if necessary and as short as possible

* 2 possible cuts are given: VI¹-DE¹ and VI²-DE²(7) = ca. 208-240
mute off (2.3)

(3.2) (3.2.3) (3.3.2) (3.2) (2.2.3)

pp *p* *pp* *ppp* *p sub.* *ppp*

28

(3.2.2) (2.3.2) Footsteps (2.3.2) (2.2.3) (3.2.2)

p *pp* *mf* *f* *sub.* *p* *mf* *fp* *ffsfz* *p*

29

(2.3) (3.2.3) (3.2.3) (3.2)

p *pp* *p* *f*

ff *p*

(2.3.2) (3.2.2) (2.3.2) (2.3.2)

ppp sub. *f* *pp* *mf sub.* *pp* *mf* *pp* *mf sub.* *pp sub.* *f sub.*

30 (VI¹-) (VI²-)

(2.2.3) (3.2.2) (2.2.3) (3.2.2) (2.3.2)

mf *p* *espr.* *mf* *f* *ff* *pp sub.* *ffp* *ff* *p* *f* *p* *f* *pp sub.*

(2.3.2) (2.2.3) (3.2.2)

ff *sfz* *pp* *ff* *mf sub.*

footsteps alternated left-right, or reversed

31

(-DE²) (2.3) (3.2.3) (3.2.3) (3.2) (2.2.3)

p *pp* *ffsfz* *mf* *pp* *slide* *slide* *ffsfz*

(-DE¹)

32

Repeat 4 times with *poco a poco cresc.*

(3.2.2) (2.3.2) (2.3.2) (2.2.3) (3.2.2)

f *mf* *fp* *pp* *ff* *sfz* *p* *ff sfz*

slide

33

(VI-) (3.2) (VI-) (3.2)

p *p* *f sub.* *p sub.* *f* *p* *f sub.* *p*

sub.

(2.2.3) (3.2.2) (2.3.2) (-DE) (2.3.2)

ff *pp* *ff sfz* *pp*

(VI-) (2.2.3) (-DE) 34 (2.2.3)

ff *p* *mf* *p*

sub.

(3.2.2) (2.3.2) (2.3.2) (2.2.3)

p *sfz* *ff sfz* *sfz*

f sfz *pp* *mf* *f sfz* *ff* *mf*

35

poco pesante (pochiss. allarg.)

mf *ff* *sfz* *sfz*

mf *ff* *sfz* *sfz*

slide

GO BLOW YOUR OWN

Trumpet 1 play from side of stage
until measure 19

for 2 trumpets in B \flat

JONATHAN LLOYD
(b.1948)

$\text{♩} = 84$ rit.

$\text{♩} = 42$

6 *sf* *simple* *mf* *p* *pp*

15 *accel.* *e rit.* ($\text{♩} = 42$) *gradually move centre-stage to confront player 2, bell to bell, in measure 25* *very narrow vibrato*

20 *gradually widen vibrato to become wildly exaggerated in measure 25* *bell down simple again* *bell up*

26 *accel.* *e rit.*

33 ($\text{♩} = 42$) *accel.* $\text{♩} = 63$ *sub. rit.* ($\text{♩} = 42$) *accel.* 2

40 $\text{♩} = 63$ *sub. rit.* ($\text{♩} = 42$) *accel.* $\text{♩} = 63$ *rit.*

47 *e accel.* ($\text{♩} = 63$) *rit.* ($\text{♩} = 42$) *sub. accel.* ($\text{♩} = 63$) *rit.* 2

55 ($\text{♩} = 42$) *swagger* *sub. accel.* ($\text{♩} = 63$) *rit.*

60 *accel. poco a poco* *gliss.* *trump* *sim.* *cresc.*

(accel. poco a poco)

♩ = 84

accel. il trem.

65 *trem* *(cresc.)* *f* *ff*

sub. accel. e rit.

(♩ = 84) rit.

71 *ff* *sff* *mf* *p*

♩ = 63

accel.

75 *pp* *sim.* *p*

♩ = 84

78 *mf* *f*

rit.

♩ = 63

accel.

81 *mf* *p* *pp* *cresc.*

molto

♩ = 126

(♩ = 126)

molto rit.

86 *mf* *f* *p* *cresc.*

♩ = 42

90 *trem* *(cresc.)* *sff* *8:4 accel.*

95 *sff* *sub. sff sempre stacc.* *8:4 accel.*

98 *mf* *p* *p* *8:4 accel.* *4:3 accel.*

molto accel.

100 *pp* *ppp* *sub. f* *fff*

MELODY WITH ECHO

Trumpet 1 on-stage, senza sord.

from Sonata for 2 trumpets

ROBIN HOLLOWAY
(b.1943)

Open; semplice; con moto lilting and dolce

a tempo

mf

6

11 rit. - - - - a tempo

mf

16

21 rit. - - - - a tempo

1

mf

msf

msf

26

31

36

mp

mf

41

45 rit. - - - - a tempo

1

mf

50

mf

rit. - a tempo

55 1 *mf* *mf*

60 *mp* *mf*

65 *mp* *mf*

70 rit. - a tempo 1 1

75

78 *mp*

81 *mp* *mp* 2:3 2:3 2:3 2:3 2:3 2:3

84 rit. - a tempo 3 recovering tempo 2 a tempo *p* *f con gioia*

92 *mp* *mf* 2

97 *mp*

100 *p* *mp*

FANFARE FOR LOWRY

Trumpet 1

for 2 trumpets in B \flat or C*

PETER MAXWELL DAVIES

(b.1934)

Maestoso ♩ = c.56

Musical score for Trumpet 1 of "Fanfare for Lowry" by Peter Maxwell Davies. The score is written in 4/4 time and consists of 46 measures. It features various dynamics including *f*, *p*, *sf*, and *pp*, and includes performance instructions like *rit.*, *Molto lento*, and *come prima*. The key signature changes from one sharp (F#) to two flats (B \flat) at measure 23, and the time signature changes from 4/4 to 3/2 at measure 33.

* May be performed by multiple trumpets, with the central, minor section played on solo instruments.

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PERFORMANCE NOTES

Salm o Dewi Sant (Karl Jenkins)

A hymn in praise of Saint David, the patron saint of Wales. Aim for the mellow sound of a flugelhorn in this simple yet telling devotional melody. Take time over the fast notes, playing them in a leisurely, languid fashion.

Cantilena (Carol Barratt)

For this slow melodious style of writing, the player needs a good command of legato. Support the flow of air into the instrument and, for beauty of sound, be conscious of shaping the air with the tongue as when producing spoken and sung vowel sounds. Take care to co-ordinate the action of the valves with the breathing.

Cries and Whispers (Ned Rorem)

A piece of extremes, from the declamatory cries of the opening to the subdued whispers of the ending. Precise and close control of the embouchure is required for this work's subtleties. Repeatedly practise the two octave leaps in bar 30, both as they appear and in reverse, to attune the mind and lip to the wide range required. Play the final glissando half-valving, like a dying whimper (this will require practising very many times in order to reproduce, on demand, exactly the right feel).

Elegy (David Horne)

A study in atmosphere, and in subtle colours. Dynamics between *piano* and *pianissimo* are often neglected by trumpet players, yet are worthy of practice, particularly if aspirations of landing an orchestral job are to be satisfied (remember *Rienzi*)! In the fragmentary melodic line, bring out the contradictory nature of the chromaticism - in the first phrase between D sharp and D natural, in the second phrase between C natural and C sharp, and so on. This will give the phrasing logic and direction, and present a unified approach to the piece, as this element is present throughout.

Serenade (Kurt Schwertsik)

A study in "the long line", a melodic concept originating in string playing, brought to the horn first by Robert Schumann, then to the trumpet by Richard Strauss. Approach this stamina-sapping work with care, practising first in short sections, taking care that your breathing is as relaxed as possible. In order to conserve energy when practising a tiring work, do not always start at the beginning. A good alternative is to start in the middle, and work forwards and backwards. This avoids repetitive practice breeding discouragement. One last tip - beware of the tendency to play the semiquavers (sixteenth notes) too fast in this type of music.

Lamento ritornando (Lloyd Moore)

A work with three areas of difficulty: extreme dynamics, rapid passages and staccato notes in the lower and higher registers. Practise these three elements in isolation. The extreme dynamics should be practised by using notes like the bottom B at the foot of the second page, with its *p*, *crescendo*, *molto f*, *diminuendo*, *ppp*. The secret here is in diaphragm control, especially in the *diminuendo*. Be careful that the pitch remains constant. The rapid passages will come to lie under the fingers with slow metronome practice, incrementally increasing the speed up to the performing tempo. During the repeated-note staccato passages, keep the *back* of the tongue at a constant level. The pitch will then remain constant, and the quality of sound will not crack up.

Exposed Throat (HK Gruber)

The most technically complex piece in this album. There are three elements which may be unfamiliar:

- 1) deconstructing the instrument
- 2) singing and playing simultaneously
- 3) coordinating body percussion and playing

HK Gruber extensively consulted the virtuoso trumpet player Håkan Hardenberger whilst writing this piece and has used and notated these effects very simply.

1) Deconstruction is evident right from the beginning. Take out the first valve slide and lay it on your stand, for easy access later. Finger the 4th note (B flat) 1 and 3, and the air will pass through the open 1st valve, producing the same pitch but with a strange, other-worldly sound (Stanley Friedman pioneered this effect in his *Solus* of 1975). Rigorously follow the instructions regarding removing and replacing valve slides as the piece progresses.

2) Singing and playing. Gruber has notated this on two staves for ease of reading. Play the notes on the lower stave, and sing those on the upper. Make sure, in bar 2 for example, to sing the F a 6th above and not a 3rd below. This is the only way to ensure the appearance of the spectral sound on D flat, a further 6th higher. This will only appear when the A flat and F are perfectly in tune, and will take a little practice. Male players may have to use falsetto voice.

3) Body percussion is, in this piece, simply the sound of footsteps. Use a resonant part of the stage, or shoes with hard soles. Guard against the tendency for the feet to rush.

This is a difficult piece with many hidden delights which will repay the many hours of study which need to be devoted to it.

Go Blow Your Own (Jonathan Lloyd)

The "title song" of the album: a work which explores the fun element in trumpet playing. In performance, act out the chasing and imitating games. Enjoy the wildly exaggerated vibrato. It is not often the trumpet player gets an invitation to go over the top! Use hand vibrato, shaking the trumpet on the face for maximum effect, but remember the po-faced non-vibrato in bar 100, which serves to highlight the previously outrageous behaviour!

Melody with Echo from *Sonata for 2 trumpets* (Robin Holloway)

A piece in which the KISS principle (keep it simple, stupid) works best. Never allow the long melodic line to become metronomic. Flexibility of metre is the key to finding the emotional centre of this music. Always make time to integrate the responses of the offstage trumpet.

Fanfare for Lowry (Peter Maxwell Davies)

A long "blow"! To counteract potential problems with stamina, swap parts between sections. Mind the difference between the hemidemisemiquavers (sixty-fourth notes) and demisemiquavers (thirty-second notes). The former add flourish to the fanfare, and are as fast as grace notes. The latter are melodic, and should be played with elegance.

GO BLOW YOUR OWN!

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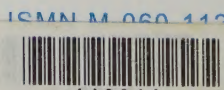
10 Stücke von international bekannten Komponisten unserer Zeit, geschrieben im Auftrag der International Trumpet Guild aus Anlass ihres 25-jährigen Bestehens.

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